

January 1994



English 30

Part A: Written Response

Grade 12 Diploma Examination

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January 1994
English 30 Part A: Written Response
Grade 12 Diploma Examination

Description

Part A: Written Response contributes 50% of the total English 30 Diploma Examination mark and consists of **two** assignments:

- **Minor Assignment:**
Reader's Interpretation of Literature

Suggested time
approximately 1/2 hour

Value
25% of the Part A mark

- Major Assignment:
Literature Composition

Suggested time
approximately 1 1/2 to 2 hours

Value
75% of the Part A mark

Instructions

- Read the **whole** examination before you begin to write.
- Follow instructions carefully.
- Complete **both** assignments.
- Space is provided in this booklet for planning and drafting and for your revised work. Please write your revised work in blue or black ink.
- You may use a nonelectronic English language dictionary and a thesaurus, but you may not use any other reference materials.
- Budget your time carefully; the suggested time for each part is a guideline for you.
- Do not write your name anywhere in this booklet.

Instructions

1. Read the excerpt from the novel *Wild Geese* carefully and thoughtfully before you start the writing assignments.
2. Read **both** the Minor and Major assignments before you start writing.

from WILD GEESE

The novel is set in rural Manitoba in the 1920s. Lind Archer is a young school teacher who has come to board with the family of Caleb Gare, a local landowner. Fusi Aronson is a neighbor.

On Saturday evening, Lind walked home through a fine mist drifting down from the swamps that lay to the northward.

Against the strange pearly distance she saw the giant figure of a man beside a horse. As she walked across the field he came toward her, and she saw that it was Fusi Aronson, the great Icelander. Lind had spoken to him only once before.

He doffed his hat when she spoke to him, and returned her greeting in the quaint English that seemed odd in a man of his size. There was a vast, rough charm about the man. He was grand in his demeanor, and somehow lonely, as a towering mountain is lonely, or as a solitary oak on the prairie.

Fusi walked back with her along the margin of a stand of spruce¹ that pointed up blackly above the mist.

“I was just thinking how lucky you people are up here to have Spring so close to you,” Lind said, glancing up at him.

“Yes, we are very, very lucky,” he responded slowly, carefully. “But few of us know it.”

“Don’t you think most of the farmers realize it—in one way or other?”

“No,” he said. “Here the spirit feels only what the land can bring to the mouth. In the spring we know only that there is coming a winter. There is too much of selfishness here—like everywhere.”

His voice was deep, sonorous, the tone almost oracular, as if his statement were made as much to the air as to Lind. She looked at him furtively.²

“I wondered just what Caleb Gare was feeling about this—this mist,” she ventured.

“Caleb Gare—he does not feel. I shall kill him one day. But even that he will not feel.” There was no anger in Fusi’s voice. Only deep, prescient³ certainty.

Lind started.

“Why?” she murmured.

“He took the lives of two of my brothers. There was an epidemic here with the Indians some years back. It was a snowstorm and my brothers asked in at his door. They were blind from the storm. They were not sick—my brothers. But Caleb Gare feared the

Continued

¹stand of spruce—small forest of spruce trees

²furtively—guardedly, indirectly, cautiously

³prescient—predetermined

sickness—it was the devil sickness—he feared for himself. And he closed the door in their faces. One I found dead a mile from Caleb Gare's farm, two day after the storm. He was frozen so still we could not put on him his Sunday clothes and he was buried just so he was. The other died from the cold. I could not get the cold out of him, how long I worked. But first he told me about Caleb Gare."

There was iron in Fusi's voice. His face against the darkening air was like iron. Lind was silent. Fear had come to her. Fear of this harsh land.

Far overhead sounded a voluminous prolonged cry, like a great trumpet call. Wild geese flying still farther north, to a region beyond human warmth . . . beyond even human isolation. . . .

Martha Ostens

MINOR ASSIGNMENT: Reader's Interpretation of Literature
(Suggested time: approximately 1/2 hour)

In this excerpt from the novel *Wild Geese*, the author uses a variety of details to convey a sense of human isolation.

What detail(s) in the excerpt do you consider to be effective in creating a sense of isolation? Explain the reason(s) for your choice of detail.

Guideline for Writing

Base your response on your interpretation of any detail(s) in the excerpt that you consider significant and effective in creating a sense of isolation. Explain the reason for your choice of detail on the basis of its effect on you as a reader.

PLANNING AND DRAFTING

There is additional space for Planning and Drafting on pages 4, 6, and 8.

MINOR ASSIGNMENT: Reader's Interpretation of Literature

PLANNING AND DRAFTING

There is additional space for Planning and Drafting on pages 6 and 8.

MINOR ASSIGNMENT: Reader's Interpretation of Literature

REVISED WORK

There is additional space for Revised Work on pages 7 and 9.

MINOR ASSIGNMENT: Reader's Interpretation of Literature

PLANNING AND DRAFTING

There is additional space for Planning and Drafting on page 8.

MINOR ASSIGNMENT: Reader's Interpretation of Literature

REVISED WORK

There is additional space for Revised Work on page 9.

PLANNING AND DRAFTING

MINOR ASSIGNMENT: Reader's Interpretation of Literature

REVISED WORK

MAJOR ASSIGNMENT: Literature Composition
(Suggested time: approximately 1 1/2 to 2 hours)

The excerpt from Martha Osteno's novel *Wild Geese* reflects aspects of human isolation. In this excerpt, Osteno suggests that individuals may be isolated by circumstances or may choose to isolate themselves.

Write an essay based on literature that you have studied in which the author examines human isolation and its effect on individual lives. What idea does the author develop regarding isolation? Develop your essay by providing specific supporting details from the literature that you have chosen.

Guidelines for Writing

- **Choose** your selection from relevant short stories, novels, plays, poems, other literature, or films that you have studied in your high school English classes. You must discuss literature **other than** the excerpt provided in this examination booklet.
- **Focus** your essay on your controlling idea regarding isolation. Markers will be looking for evidence that you are responding to the requirements of the assignment as you develop and support your controlling idea.
- **Organize** your composition so that your ideas are clearly and coherently developed.

MAJOR ASSIGNMENT: Literature Composition

INITIAL PLANNING

Space is provided here for your initial planning. No marks are awarded for work done on this page.

Author and title
of literature that
you have chosen

Your controlling idea
or thesis statement

There is additional space for Planning and Drafting on even-numbered pages.

MAJOR ASSIGNMENT: Literature Composition

PLANNING AND DRAFTING

MAJOR ASSIGNMENT: Literature Composition

REVISED WORK

There is additional space for Revised Work on odd-numbered pages.

MAJOR ASSIGNMENT: Literature Composition

PLANNING AND DRAFTING

MAJOR ASSIGNMENT: Literature Composition

REVISED WORK

MAJOR ASSIGNMENT: Literature Composition

PLANNING AND DRAFTING

MAJOR ASSIGNMENT: Literature Composition

REVISED WORK

MAJOR ASSIGNMENT: Literature Composition

PLANNING AND DRAFTING

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PLANNING AND DRAFTING

MAJOR ASSIGNMENT: Literature Composition

REVISED WORK

Credits

From *Wild Geese* by Martha Ostenso. Used by permission of the Canadian Publishers, McClelland & Stewart, Toronto.

Do Not Write

On This Page

English 30: Part A

January 1994

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Apply Label With Student's Name

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Permanent Mailing Address: _____				
(Apt./Street/Ave./P.O. Box) <input type="text"/>	(Village/Town/City) <input type="text"/>			
School Code: <input type="text"/>	School: _____	Signature: _____		
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M3

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English 30: Part A

